

w logan fry
joanne fry

NOV 30 1990

November 30, 1990

weavers & designers

Tom Hinson, Curator
Department of Contemporary Art
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Dear Mr. Hinson:

I have just read about an exhibition at the Museum of Modern Art entitled: "Diagramming Microchips" and have enclosed examples of my own forays into this imagery. *Ruby Chip I* represents the basic physical layout of a computer card, while *Internal Language* transforms machine-language into esthetic form.

Red Rubylith, a commission for CWRU's Electronics Design Laboratory, is the design for an electronic, micro-sensor. I was drawn to the design when I first saw it on the cover of CWRU Magazine, and think that it translates very well into a textile medium.

In addition, I have enclosed slides of three recent pieces in wood, of which *Hippoglyphics* is my first mechanically-operable (kinetic) piece. Also included for purposes of comparison are slides of pieces exhibited in The May Shows of 1988, 1989 and 1990.

I would be grateful for further opportunities to exhibit at the museum; but my primary purpose in sending these slides is to keep you apprised of my work. No reply is necessary, and the slides do not need to be returned.

Very truly yours,

W. Logan Fry

After eight years of designing Ultimas, however, Garriott has a few other game ideas. With the completion of Ultima V, he plans to split his six-person team into two groups. One will move on to Ultima VI, and the other will begin a new non-Ultima game. "It will still be a fantasy/role-playing project," Garriott confides, "but of fairly different overtones and genre. My intent is to start a second game line in addition to Ultima, and that way we can also start staggering them so that they come out every year instead of every two years."

Uh-oh—there goes the summer of 1988!

ROLL YOUR OWN ADVENTURE

Some men (and women) are content to slay Grues that others have slain before them. Some adventurers find contentment in tramping through Colossal Caves that have supported the weight of many other pounding fingers.

And then there are those who feel compelled to adventure where no man has adventured before. For them, Stuart Smith has created Electronic Arts' Adventure Construction Set.

Using the software tools Smith has provided, creative adventurers can give birth to graphic-adventure worlds that have never previously existed until they save them to disk.

Electronic Arts made four world-building virtuosos \$1000 richer this year as the winners of Electronic Arts' Adventure Construction Set



contest. Will Bryant of Dallas; Peter Schroeder of Buffalo Grove, Illinois (a fantasy locale if ever I've heard of one); Albert Jerng of Montville, New Jersey; and Robert C. Purrenhage of Malvern, Pennsylvania, received the cash prizes for fantasy, science-fiction and spy/mystery adventures they'd developed with ACS.

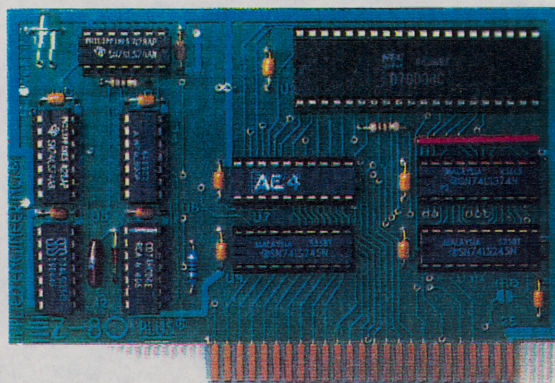
Apparently, a groundswell is developing out there in the real world of adventure do-it-yourself fans. One of the gurus of this mass escape from reality is Ken St. Andre. He heads the ACS Fan Club, a group of like-minded individuals dedicated, perhaps, to the proposition that all men are created equal, except for those created (with ACS) to pound monsters or purloin international military secrets.

The club publishes a newsletter, maintains a special Apple-computer division, and compiles a library of the best home-grown ACS adventures, including the prize-winning ACS contest entries.

For more information, write Ken St. Andre, ACS Fan Club, 3421 East Yale, Phoenix, AZ 85008.

ILLUSTRATIONS BY MARK ADAMS

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- Five-year warranty

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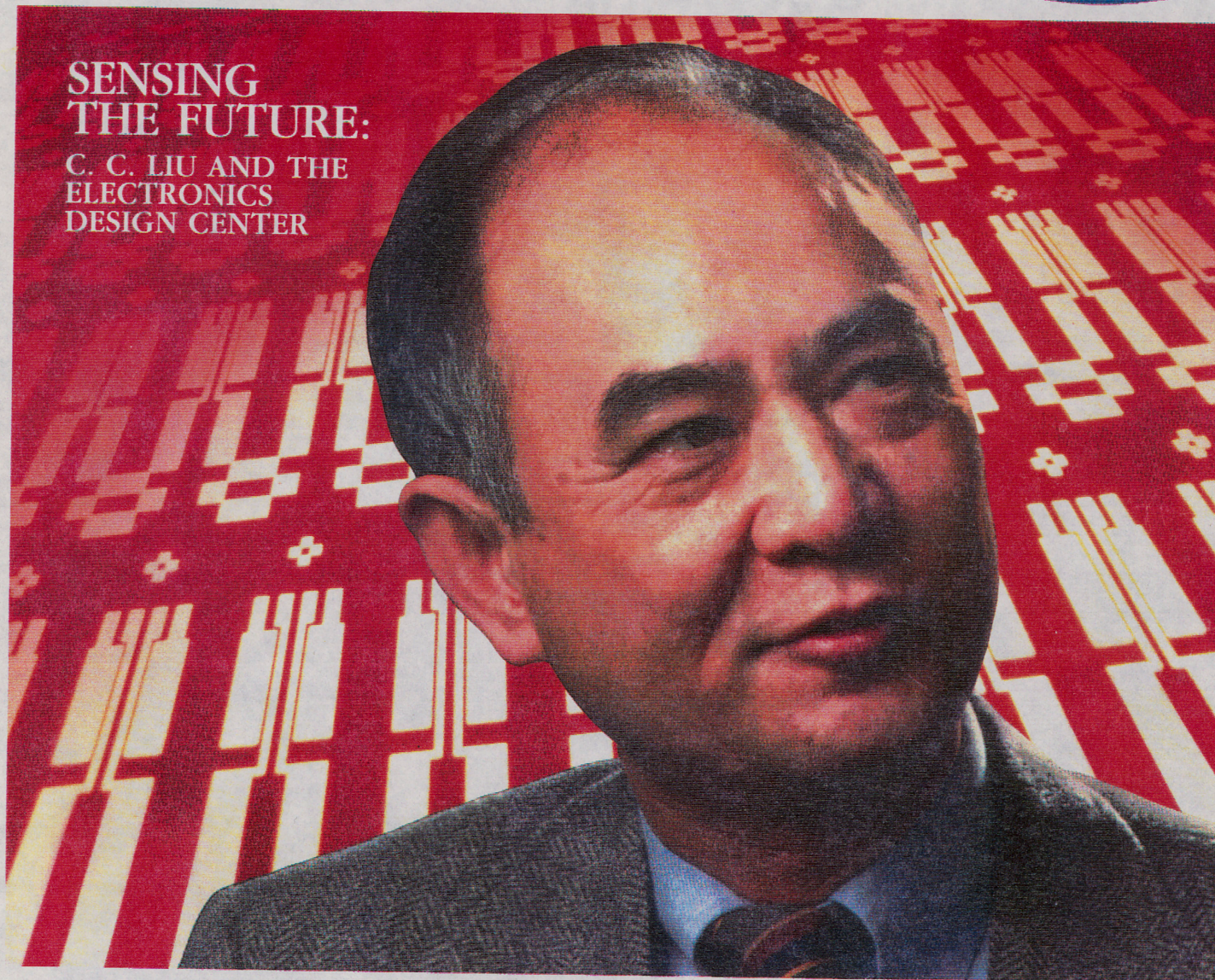
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CWRU

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SENSING THE FUTURE:

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WINTER 1989

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

1989

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: W. Logan Fry

PRESENT POSITION Professional Weaver

DATE AND PLACE OF BIRTH: 9/2/44 - Columbus, Ohio

CATEGORY/PRIMARY MEDIA: Craft/Mixed Media

ART TRAINING (Schools, Scholarships, etc.):

Sievers School of Fiber Arts, Washington Island, WI (Summer: 1987-1989)

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

11th Annual Vahki Exhibition, Mesa Galeria, Mesa, AZ (1989); Best of '89, Ohio Designer Craftsmen, Columbus, OH (1989); Focus Fiber '89, Textile Arts Alliance, The Cleveland Museum of Art, Cleveland, OH (1989); Sixty-Ninth Annual May Show, The Cleveland Museum of Art, Cleveland, OH (1988); Convergence '88, Biennial Convention of the Handweavers Guild of America, Chicago, IL (1988).

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

None

AWARDS:

International Art Competition, Marcusie Pfeifer and Michael Ingbar Galleries, New York, NY (certificate of excellence)(1988); Art Horizons, Art 54 Gallery, New York, NY (certificate of excellence)(1988); Ninth Desert West Juried Art Competition, Lancaster Museum/Art Gallery, Lancaster, CA (first place award for fiber)(1988); Fiber Fashion '88, Youngstown Area Weavers Guild, Warren, OH (first place award for weaving)(1988)

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

See Over

8281

Human and animal forms are often suggested in rocks and trees. It is as if they contain creatures frozen in time and space, awaiting the call of some future event or duty. When I see such an object, I sometimes seek to accentuate its features, so that the spirit hiding within becomes even more clearly visible.

"The Spirit Who Guards The Door" began as a gnarl cut from a beech tree. The surface of the wood was wire-brushed, but not cut or rasped. The teeth are dowels, like those of "The Pasture Lizard" in the back sheep pasture.

The headdress incorporates imagery from fabric, while the beads which encircle and ornament the eyes repeat that imagery.

The nails in the forehead are inspired by two of the figures recently exhibited in "Noble Ancestors" at The Cleveland Museum of Art, but their meaning is different. They represent the accumulation of experiences and wisdom that a benevolent spirit must have if it is to accomplish its task in a gentle yet effective manner. Like the bristles on a dog's back, they also make the spirit more fearsome-looking.

Because I think of myself as primarily a fiber artist, I am surprised - and gratified - that "The Spirit Who Guards The Door" is a part of the 70th Annual May Show. I hope others will see in "The Spirit" things that I have missed.

MAY 88

FULL NAME:	WILLIAM LOGAN FRY	PRESENT POSITION	Professional Weaver (the studio of Joanne Fry)
DATE AND PLACE OF BIRTH:	9/2/44 - Columbus, Ohio		
CATEGORY/PRIMARY MEDIA:	Textiles/ painted warp on silk		
ART TRAINING (Schools, Scholarships, etc.):			

Apprentice to Joanne Fry - Summer, 1987 to present

"Garment Design: In Celebration of Body and Soul" (as collaborator to Joanne Fry)
sponsored by The Cultural Arts Center of the City of Columbus, Ohio, May, 1987.

"Convergence 88" - The National Convention of The Handweavers Guild of America, July, 1988, Chicago, Illinois.

None (I am a new artist)

None (Again, I am new)

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

"Pisces First Picnic" is very much a first picnic for me - a picnic where I try to bring together elements of art and craft and science.

It began with craft, and a course in painted warp at Sievers School of Fiber Arts in the summer of 1987. I saw then that the painted-warp technique offered an economical way to bring color and design to fabric, with results not achievable by either tapestry or direct painting on pre-woven cloth.

When I returned from Siever's, I was greeted by two extraordinary art exhibitions: "Paul Klee" at The Cleveland Museum of Art and the "Bauhaus Exhibition" organized by the Institute for Foreign Cultural Relations, Stuttgart, and presented by C.O.S.I. in Columbus, Ohio.

I was struck by the resemblance of Klee's "divisionist" paintings to weaving. To me, Klee's Ad Parnassum resembled woven work. I was equally astounded by the other elements and structures and designs characteristic of fabric found in a vast portion of Klee's work. I have now come to understand that the theory, technique and imagery of weaving and textile and fabric permeate the work of the Bauhaus - and most particularly the work of Paul Klee. "Picnic" is a tentative, rudimentary attempt to bring this part of Klee's work back to the cloth.

I take my iconography from science. I have from an early time liked fish and paleontology. I decided that the fish of the late paleozoic era illustrated in "Prehistoric Animals" by William E. Scheele, former Director, Cleveland Museum of Natural History (The World Publishing Company, 1954), would be an appropriate subject for my work. If one does not recognise the ancient form of the pteraspis, climatius and coelacanth in these golden, magic fish, it is perhaps a result of the universality of form.

"Pisces First Picnic" is the first in a series, not the last. It is thus experimental and not without faults. For those who are also weavers, however, it was my intention to leave the weft-ends exposed on the inside selvages. From the point of view of craft, the yarns hint at the origin of the work as just so many pieces of string. The exposed strings will also serve as a guide for color selection in planning other pieces in this series.

Finally, I acknowledge the assistance of Joanne, my spouse, weaving partner, teacher and collaborator, who cut the cloth and meticulously put the garment together.

- W. Logan Fry

P.S. The law of Simultaneously Contrasting Colors was published 150 years ago next year. I hope Cleveland will participate in a 150th year retrospective.

W.

P.P.S. I am a lawyer, rather than artist, by training. I had not even heard of the law of simultaneously contrasting colors until after "Pisces First Picnic" was complete. I had noticed the effect, however, in the first two pieces I wove - at the time of the Renaissance Foye last summer.

W.